ITALIAN CHAMBER DUETS

BY

VARIOUS MASTERS
of the SEVENTEENTH and
EIGHTEENTH CENTURIES

edited and arranged by

J.A. FULLER MAITLAND.

Book I. Six Duets for Equal Voices, (Two Sopranos).
Book II. Six Duets for Unequal Voices.
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CONTENTS.

PREFACE TO VOL. II.

DURING the hundred years between 1650 and 1750, no form of music was more in vogue than that of the "Duetti da Camera,' a counterpart to the "Cantata a voce sola," to which solo singing, apart from the opera and the church, was mainly confined. The "cantatas" were generally what we should now call dramatic monologues, or scenas that might have formed part of operas. The form endured, with very slight modifications, down to the days of Mendelssohn, whose "Infelice!" may be considered as the last classical instance of the form. The cantata was almost always in several movements, divided by recitatives. The typical "duetto da camera" was often designed on the same plan, but a good many of the examples here collected are complete and independent compositions, not extracts from larger works.

I.—The earliest specimen here given is by Alessandro Stradella (c. 1645-c. 1681), and is taken from a MS. in the Royal College of Music.

II.—The Abbate Agostino Steffani (1655-1730) wrote an enormous amount of duets, MS. copies of which were circulated in such abundance as to show that his work must have been exceedingly popular. "Nò, nò, nò, mai nol dirò" is No. xii. of the duets in Add. MSS. 5330 in the British Museum. It is a curiously early and very fine example of the effect of cross accent in triple time.

III.—The little duettino, "Sia pur sonno di morte," by Alessandro Scarlatti (1659-1730) is in a MS. containing many fine solo cantatas by the same composer, in the possession of Lady Frances Legge, by whose kind permission it is here inserted. The fact that its words are in-complete as they stand, no doubt indicates that it is part of a larger composition; but in the MS. it occurs as it is here given, and its strange and solemn pathos makes any apology for its inclusion unnecessary.

IV.—The three books of duets and trios of Giovanni Carlo Maria Clari (1669-1745) afford an early use of the misuse of the name "madrigal," for in all three volumes that word is applied to these compositions, perhaps to indicate that their style is more or less severe. "Quando col mio s'incontra" was published in 1740, and is the second piece in the first book. It is one of the duets reprinted by Chrysander among the "supplements" to his edition of Handel, for that great master laid Clari's duets under contribution in *The Messiah* and elsewhere, this particular one in the overture to *Theodora*.

V.—"Il Musico Ignorante," first published in 1745, the year of the composer's death, as the second piece in his third book, is a companion piece to the "Soldato Poltrone" in the same collection, and is no doubt intended to be performed more or less in character. One is reminded of M. Jourdain and the Maître de Musique by the enraptured utterances of the ignorant pupil. The affectations of singers, whether teachers or learners, have changed so little in the last 150 years that the satire is almost as cutting as it was.

VI.—"L'Ape e la Serpe" is the third of the twelve "duetti da camera" published at Bologna by Padre Giambattista Martini (1706-1784).

All the duets in this volume are without more accompaniment than the bass line, and without marks of expression of any kind. I have added these latter, and directions as to pace, etc., without authority. In music of this period, the appoggiatura and similar ornaments are of constant occurrence; their significance is so very generally misunderstood by modern musicians, no two of them seem able in ordinary circumstances to agree upon their interpretation, that I have written them out in notes of the ordinary value, according to the rules which governed them at the time the duets were written.

The accentuation of the Italian words occasionally differs from that which a modern composer would approve; but in no case must it be altered, as it is characteristic of the period.

J. A. FULLER MAITLAND.

1.

"Salamandra."

The Salamander.

STRADELLA.

 J. W. 14038a

p
sci, Del - la mor - te t'av -
es, Where the poi - son - ous
p
sci, Del - la mor - te t'av - vi - va l'or - ro -
es, Where the poi - son - ous vap - ours are glid -
p
vi - va l'or - ro - re, Del - la mor - te t'av - vi - va l'or - ro - re, t'av -
vap - ours are glid - ing, Where the poi - son - ous vap - ours, the poi - son - ous
re, Del - la mor - te t'av - vi - va l'or - ro - re, t'av - vi - va, t'av -
ing, Where the poi - son - ous vap - ours are glid - ing, the poi - son - ous

cresc.
mf
vi - va l'or - ro - re, E nel fu - mo vi - ta - le ri - na -
vap - ours are glid - ing, mf And there's death in the flame as it flash -
cresc.
vi - va l'or - ro - re, E nel fu - mo vi - ta - le ri - na - sci, ri - na -
vap - ours are glid - ing, And there's death in the flame as it flash - es, it flash -
mf
sci, ri - na -
es, it flash -
cresc.
sci, e nel
es. Yet new -
sci,
es.

f
fu - mo vi - ta - le ri - na - - - - - - - -
born from thy tomb thou art wak - - - - - - - -
f
E nel fu - mo vi - ta - le ri - na - sci, e nel
Yet new - born from thy tomb thou art wak - ing, And the
sci, E nel fu - mo vi - ta - le ri - na - -
ing, And the sea of red fire o'er thee plash - -
p
fu - mo vi - ta - le ri - na - sci E nel
sea of red fire o'er thee plash - - es; But my
p
mf
sci. E nel fu - mo vi - ta - le ri - na - - sci, e nel
es: But my heart, in Love's furn-ace un - slak - - ing, Is con -
mf
fu - mo vi - ta - le ri - na - - - - - - - -
heart, in Love's furn-ace un - slak - - - - - - - -

fu - mo vi - ta - le ri - na -
sum'd in - to ut - ter - most ash -
sci, vi - ta - le ri - na -
ing, is con - sum'd in - to ash -
sci.
es.
sci.
es.

2.

"Nò, nò, nò, mai nol dirò."

"No, no, no, ne'er shalt thou know."

STEFFANI.

Animato.

Soprano.

Alto.

PIANO.

mf

Soprano: Nò, nò, nò, mai nol di - rò, mai nol di - rò, mai nol di - rò, mai nol di - rò, Nò, nò, nò, mai nol di - rò,

No, no, no, ne'er shalt thou know, ne'er shalt thou know, Ne'er will I say, ne'er will I say, No, no, no, at what dear shrine

Alto: Nò, nò, nò, mai nol di - rò, mai nol di - rò, mai nol di - rò, mai nol di - rò, mai nol di - rò, Nò, nò, nò, mai nol di -

No, no, no, ne'er shalt thou know, ne'er shalt thou know, Ne'er will I say, ne'er will I say, ne'er will I say, No, no, no, at what dear

p

mf
nò, mai nol di - rò; nò, nò, nò,
now my vows I pay; no, no, no,
p
rò mai nol di - rò; qual sia quell' i - do-lo tan - to gra - di - to
shrine my vows I pay; Nor shall my tongue proclaim Ev - er that i - dol's name,
p
mai nol di - rò.
Love hides its glow.
che in - fi - ni - - to ad - o - re - ro ad - o - re-
whom in my se - - cret heart I a - dore For ev - er-
p
qual sia quell' i - do-lo tan-to gra - di - to che in - fi - ni - - -
Nor shall my tongue proclaim Ev - er that i - dol's name, Whom in my se - - -
ro. nò nò nò mai nol di - rò.
more. no, no, no, Love hides its glow.

-to ad - o - re - ro, ad - o - re - ro. Nò, nò,
- cret heart I a - dore For ev - er - more. No, no,
Nò, nò, nò mai nol di-
No, no, no, I may not
nò, mai nol di - rò, mai nol di - rò, Nò, nò,
no, I may not show, I may not show, No, no,
rò, nò, mai nol di - rò,
show, no, I may not show.
nò, mai nol di - rò, mai, mai nol di - rò.
no, ne'er shalt thou know, ah, ne'er shalt thou know!
Nò, nò, nò, mai nol di - rò, nol di - rò.
No, no, no, ne'er shalt thou know, shalt thou know!
mf
f

3.

"Sia pur sonno di morte."

"Music softly be streaming."

ALESSANDRO SCARLATTI.

p
o. Sia pur son-no di mor - te il son-no mi-
ing. Sweet-est slum-ber o'er-take thee, And care for-sake
p
Sia pur son-no di mor - te il son - no mi -
Sweet-est slum-ber o'er-take thee, And care for - sake
p
mf
o, il son-no mi - o, il son - no, il son-no mi-
thee, Till morning wake thee, till morn - ing, till morning wake
mf
o, Il son-no mi - o, il son - no, il son-no mi-
thee, Till morning wake thee, till morn - ing, till morning wake
mf
o, Sia pur son-no di mor - te il son-no mi - o, il son-no mi -
thee, Kind - ly shadows shall ho - ver Thine eyes to co - ver, thine eyes to co -
o, il son - no mi - o, il son - no, il son-no mi - o,
thee, till morn - ing wake thee, And sha - dows thine eye-lids co - ver,

o, sia pur son - no di mor - te il son - - no mi -
ver, Kind - ly sha - dows shall ho - ver a - round thee, ho -
Sia pur son - no, sia pur son - no di mor - te il son - - no mi - o,
Kind - ly sha - dows, kind - ly sha - dows shall ho - ver Thine eyes to co - ver,
mf
o, Sia pur son - no di mor - te il son - - - no, il
ver; Kind - ly shadows shall ho - ver, shall ho - - - ver, Thine
mf
sia pur son - no di mor - te il son - - - - no, il son -
Kind - ly shadows shall ho - ver, shall ho - - - - ver, shall ho -
mf
dim. ma distinto
son - no mi - - o, il son - no mi - o.
eyes to co - - ver, Till night is o - ver.
dim. ma distinto
no, il son - no mi - o, il son - no mi - o.
ver, Thine eyes to co - ver, Till night is o - ver.
dim.

4.

"Quando col mio s'incontra."

"Dearest, whene'er I view thee."

Di - rei ch'e - gli è lo - qua - ce, e par - la -
They tell of love past know - ing, they tell of
gli è lo - qua - - ce, e par - la - mi d'a -
love past know - - ing, they tell of love past
f
mf
mi d'a - mo - re, par - la - mi d'a - mo - re. Quan - do col
love past know - ing, Love to me past know - ing. Se - crets di -
mo - re, d'a - mo - re, par - la - mi d'a - mo - re.
know - ing, past know - ing, Love to me past know - ing.
mio s'in - con - tra, quell' oc - chio ca - ro,
vine I read there, New wis - dom learn - ing,
Di - rei chè -
And find - ing

Di - rei ch'e - gli è lo - quace,
Where Love's own flame is burning.
gli è lo - qua - ce;
all I need there.
Quan - do col mio s'in - con - tra,
Dear - est, when - e'er I view thee,
che scin - til - la, scin - til - la ar -
How bright and clear! How soft - ly
quell' oc - chio ca - ro, che scin - til - la,
How bright thy glan - ces! how bright and clear!
do - re, Di - rei ch'e - gli è lo - qua - ce,
glow - ing, They sweet - ly speak un - to me,
scin - til - la ar - do - re,
How soft - ly glow - ing,
Di - rei ch'e -
They tell of

e par - la - mi d'a - mo - re, d'a - mo - re,
And from their a - zure glo - ry, their glo - ry,
gli e lo - qua - - ce, e par - la - mi d'a - mo - re,
love past know - - ing, And from their a - zure glo - ry,
cresc.
par - la - mi d'a - mo - re, e par - la - mi d'a - mo - re,
Ten - der - ly out - pour - ing, cresc. I ga - ther Love's dear sto - ry,
par - la - mi d'a - mo - re, e par - la - mi d'a - mo - re, d'a - mo - re,
Ten - der - ly out - pour - ing, I ga - ther Love's dear sto - ry, dear sto - ry,
cresc.
f
par - la - mi d'a - mo - re.
End - less - ly a - dor - ing.
f
par - la - mi d'a - mo - re.
End - less - ly a - dor - ing.
f

5.

Il Musico Ignorante.

The Would-be Musician (or, the Quack Professor.)

G. C. M. CLARI.

Allegro.

Soprano or Tenor.

Do, re, mi, fa, sol, la: che bel - la co - sa, che bel - la co - sa è — la mu - si - ca! è la mu - si - ca! Do, re, mi, fa, do, re,

Do, re, mi, fa, sol, la: O how en - tranc - ing, O how en - chanting! Thus — to prac - tise the charming art of song! Do, re, mi, fa do, re,

Bass.

Do, re, mi, fa, sol, la, che bel - la co - sa, che bel - la co - sa è — la mu - si - ca!

Do, re, mi, fa, sol, la, O how en - trancing, O how en - chanting, Thus to prac - tise art!

Allegro.

PIANO.

mi, fa, sol, la, che bel - la, che bel - la
mi, fa, sol, la, my bo - som with joy is
che bel - la co - sa; Do, re,
My heart is throb-bing, Do, re,
co - sa, che bel - la co - sa è la mu - si - ca! che bel - la co - sa
pant-ing, To love - ly mu - sic such de - light, such sweet ce - les - tial rap-ture
mi, fa, sol, la: che bel - la co - sa è
mi, fa, sol, la: Ce - les - tial rap-ture ev -
animato
è la mu - si - ca! O ciel! che bel - la co - sa!
ev - er doth be - long! O how mine eyes do glis - ten,
animato
la mu - si - ca! O ciel! che bel - la
er doth be - long! O how mine eyes do

Sol, fa, mi, re, che vo - ce! O ciel, che bel - la co - sa!
Sol, fa, mi, re, to lis - ten! O how mine ear re - joi - ces!
co - sa! Sol, fa, mi, re, che vo - ce! O ciel, che bel - la
glis - ten! Sol, fa, mi, re, to lis - ten! O how mine ear re -
sol, fa, mi, re; re, mi, fa, sol, che vo - ce! che in -
sol, fa, mi, re; re, mi, fa, sol, To hear such heav'n - ly
co - sa! che vo - ce, che in - can - to, re, mi, fa, sol, che
joi - ces! To hear such heav'n - ly voi - ces! re, mi, fa, sol, To
can - to, che in - can - to! Ev - vi - va la vir - tu - de! vi - va il
voi - ces! such voi - ces! For ev - er be thou blest, thou no - ble
vo - ce, che in - can - to! Ev - vi - va la vir - tu - de! vi - va il
hear such heav'n - ly voi - ces! For ev - er be thou blest, thou no - ble

mf
can - to! Re, mi, fa,
art of song! Re, mi, fa,
mf
can - to! ev - vi - va il can - - - - - - - - - to,
art of song! Thou no - ble art of song!
mf
sol; ev - vi - va il can - - - - - - to, ev - vi - va il can -
sol; Thou no - ble art of song, Thou no - ble art of
Re, mi, fa, sol, ev - vi - va il can -
Re, mi, fa, sol, Thou no - ble art of
to! O ciel, che bel - la co - sa! che vo - ce, che in
song! What notes my soul are cleav - ing, With beau - ty past be -
to! O ciel, che bel - la co - sa!
song! What notes my soul are cleav - ing,

can-to! che vo - ce, che in-can-to! Sol, fa, mi,
liev-ing, with beau-ty past be - liev-ing! Sol, fa, mi,
Sol, fa, mi, re; Sol, fa, mi, re, che vo - ce!
Sol, fa, mi, re, Sol, fa, mi, re, what beau-ty!
re, che vo-ce! che vo - ce, che in-can-to! ev - vi-va la vir-tu-de,ev-vi-va il
re, what beauty! what beau-ty past be - liev-ing! For ev - er be thou blest, thou no-ble
che vo-ce, che in - can-to, che in-can-to! ev - vi - va la vir-tu-de,ev-vi-va il
what beau-ty past be - liev-ing, what beau-ty! For ev - er be thou blest, thou no-ble
can - to, ev - vi-va il can - - - - - - to! Re,
art of song, Be blest for ev - - - - - - er! Re,
can - to, ev - vi - va, ev-vi-va il can - - - - - -
art of song, For ev - er, Be blest for ev - - - - - -

mi, fa, sol, che vo - ce, che in - can - to, ev - vi - va la vir -
mi, fa, sol, O how mine eyes do glis - ten, Sol, fa, mi, re to
- to re, mi, fa, sol, ev -
- er! re, mi, fa, sol, O
tu - de, ev - vi - va la vir - tu - de, ev - vi - va, ev - vi - va il can - to!
lis - ten! O be thou blest for ev - er, for ev - er, thou art of song!
vi - va la vir - tu - de, ev - vi - va la vir - tu - de, ev - vi - va il can - to!
be thou blest for ev - er, O be thou blest for ev - er, thou no - ble art of song!
Allegretto.
mp
Di smor - fie e
I re - vel in
Allegretto.
mp

boc - che tor - - te io son ma - es - tro;
airs and gra - - ces, And wry grim - a - ces;
mp
Di smor - fie e boc - che
I re - vel in airs and
Io son ma - es - tro:
I am a mas - ter:
Di smor - fie e boc - che
Of mouth - ing, of shrug and
tor - - te io son ma - es - tro;
gra - - ces, And wry grim - a - ces;
Di smor - fie e
Of mouth-ing, of
tor - - te io son ma - es - tro, io son ma - -
pout - - ing, I am a mas - ter, be - yond all
boc - che tor - te io son ma - - es - tro, son
shrug and pout - ing, I am a mas - ter, past

es - - tro.
doubt - - - ing.
p
— ma - es - tro.
— all doubt - ing.
Di smor - fie e
I re - vel in
sic
mf
Io son ma - es - tro, son ma - es - tro, io son ma -
I am a mas - ter, I'm a mas - ter, I am a
mf
boc - che tor - te.
airs and gra - ces.
io son ma - es - tro, son ma - es -
I am a mas - ter, I'm a mas -
es - tro, io son ma - es -
mas - ter, of wry grim - a -
tro, io son ma - es - - tro, son ma - es -
ter, of wry grim - a - - ces, of grim - a -

tro.
ces.
Io son ma - es - - -
I am a mas - - -
tro, di smor - fie e boc - che tor - te io son ma -
ces. Just no - tice my af - fec - ta - tions! I am a
- tro, son ma - es - tro, di smor - fie e boc - che tor - te, di
- ter, I'm a master, Just no - tice my ges - tic - u - la - tions, just
es - - tro, son ma - es - tro, di smor - fie e
mas - - ter, I'm a master, Just no - tice my
smor - fie e boc - che tor - te io son ma - es - - tro, io son
no - tice my ges - tic - u - la - tions, my af - fec - ta - - tions, my af -
boc - che tor - - te io son ma - es - tro, io son ma -
ges - tic - u - - la - - tions, my af - fec - ta - tions, my af - - fec -

ma - es - - tro,
io son ma - es - tro, io
fec - ta - - - tions!
Of airs and gra - ces, And
es - - - tro, io son ma - es - - - tro,
ta - - - tions! Of airs and gra - - ces,
son ma es - - - - - tro, son ma - es - -
wry gri - ma - - - - - ces, I'm a mas - -
io son ma - es - - - - - -
I am a mas - - - - - - -
tro.
ter.
tro.
ter.

Allegro.
Fo sal - ti di di - ciot - to, io tril - lo in
I leap to heights a - stounding, And there my
Fo sal - ti di di - ciot - to, io tril - lo in ec - cel - len - za,
I leap to heights a - stounding, And there my shake re - sound - ing
Allegro.
ec - cel - len - za, io tril - lo in ec - cel - len - za, Sbal - zo
shake re - sound - ing, And there my shake re - sound - ing Qua - vers
io tril - lo in ec - cel - len - za: Sbal - zo fuo - ri di
And there my shake re - sound - ing Qua - vers high - er than the
fuo - ri di tuo - no, e di ca - den - za, Sbal - zo fuo - ri di
high - er than the thunder,— You hear and won - der. And the world, in mar - vel
tuo - no, e di ca - den - za, Sbal - zo fuo - ri di tuo - no,
thunder,— You hear and won - der. And the world, in mar - vel gaz - ing,

mf
tuo-no, e di ca-den-za, e di ca-den - - -
gaz-ing, My skill is prais-ing, For in ca-den - - -
mf
e di ca-den-za, e di ca-den - - - - -
My skill is prais-ing, For in ca'-den - - - - -
mf
f
- - - za, e di ca-den - za! io
- - - zas I am a-maz - ing! My
- - - - - - - za, e di ca-den - za!
- - - - - - - zas I am a-maz - ing!
f
tr
f
tril - - - - - lo in ec-cel-len-za, io
shake is high re-sounding, My
f
Fo sal-ti di dic-ciot-to; io tril-lo in ec-cel-len-za;
I leap to heights a-stounding, My shake is high re-sound-ing,

tril - - - lo in ec-cel-len-za, sbal-zo fuo-ri di
shake is high re-sounding, All the world my skill is
Fo sal-ti di dic-ciot-to, sbal-zo fuo-ri di tuo-no
I leap to heights a-stounding, All the world my skill is praising,
tuo-no, e di ca-den-za, e di ca-den-za! Fo
praising, For in ca-den-zas I am a-maz-ing! I
e di ca-den-za, e di ca-den-za! io tril-
For in ca-den-zas I am a-maz-ing! My shake,
sal-ti di dic-ciot-to, io tril-lo, Fo sal-ti di dic-ciot-to,
leap to heights astounding, I shake, I leap to heights astounding,
- - lo, io tril-lo in ec-cel-len-za, Fo sal-ti di dic-ciot-to, io trillo in
my shake is high re-sounding, I leap to heights a-stounding, My shake is

io tril-lo in ec - cel - len - za, Sbal-zo
My shake is high re - sound - ing, And the
ec - cel - len - za, io tril - lo in ec-cel - len-za, sbal-zo fac - cio
high re - sound - ing, The world with won-der gaz-ing, and the world with
fac - cio fuo - ri di tuo - no, e di ca - den - za, e di ca - den -
world with won - der is gaz - ing, For in ca - den - zas I am a - maz -
fuo - ri di tuo - no, e di ca-den - za, e di ca-den -
won - der is gaz - ing, For in ca-den - zas I am a - maz -
za. io tril - lo, Fo sal-ti di dic-ciot-to,
ing! a - maz - ing! I leap to heights a - stounding,
za. Fo sal - ti di dic - ciot - to, io tril - lo in ec-cel-
ing! I leap to heights a - stounding, my shake is high re -
f
tr

io tril-lo in ec - cel - len-za, in ec-cel-len-za, sbal-zo fuo - ri di tuo-no,
Yes, ev - er light - ly bounding To heights a-stounding, There my shake is re-sounding,
len-za, io tril-lo in ec - cel - len - za, sbal-zo fuo - ri di
sounding, Yes, ev - er light - ly bound - ing, There my shake is re-
sbal-zo fac - cio fuo - ri di tuo-no, e di ca-den - za,
And the world with won - der is gaz-ing, For in ca-den - zas
tuo-no sbal-zo fac - cio fuo - ri di tuo - no, e di ca-
sounding, And the world with won - der is gaz - ing, For in ca-
ff rall.
e di ca-den - za.
I am a-maz - ing.
ff rall.
den - za, e di ca-den - za.
den - zas I am a-maz - ing.
a tempo
ff rall.

6.

"L'Ape e la Serpe spesso."

The Serpent and the Bee.

PADRE MARTINI.

L'A - pe e la Ser - pe spes - - so Sug - gon l'i - stes - so u -
There where the Ser - pent rang - - es, Wan - ders the Bee so
mo - - re, Ma l'a - li - men - to i - stes - so i - stes - so
light - - ly, But the same blos - som, soon it changes,
Can-gian-do in lor si va, si va, Can - gian - do, can - gian - do in
When they have sipp'd, have sipp'd its dew, As from a gob - let of

mf
L'A - pe e la Ser - pe spes - - so Sug - gon l'i -
Yield - ing its gold - en trea - sure, Glow - ing and
lor si va.
gold and blue.
L'A - pe e la Ser - pe spes - -
Yield - ing its gold - en trea - -
stes - so u - mo - - re, Ma l'a - li - men - to i -
gleam - ing bright - - ly, It fills the world with
so Sug - gon l'i - stes - so u - mo - - re,
sure, Glow - ing and gleam - ing bright - ly,
stes - so i - stes - so,
sweet - est plea - sure,
Ma l'a - li - men - to i - stes - so i - stes - so,
It fills the world with sweet - est plea - sure,

Can-gian-do, can-gian-do in lor si va, Can - gian-do in lor si
Or death's dark por-tal it opes a - new, And mak-eth man-kind to
Can-gian-do, can-gian-do in lor si va, Can-gian-do in lor si
Or death's dark por-tal it opes a - new, Mak-ing man-kind to
p
va. Ma l'a-li - men-to i-
rue, Fill-ing the world with
p
va. Ma l'a-li - men-to i - stes - so i - stes-so,
rue, Here it is yield-ing gold - en trea-sure,
p
mf
stes - so i - stes-so Can-gian-do in lor si va, si va. L'A-pe e la
sweet - est plea-sure, There it is mak - ing mankind to rue. There where the
mf
mp
Can-gian-do in lor si va, si va. L'A-pe e la
There it is mak - ing mankind to rue. There where the
mf
mp

Ser - pe spes - - so, Sug-gon l'i - stes-so u - mo - - re,
Ser - pent rang - - es, Wan-ders the Bee so light - - ly,
Ser - pe spes - - so, Sug-gon l'i - stes-so u - mo - - re,
Ser - pent rang - - es, Wan-ders the Bee so light - - ly,
Ma l'a-li - men-to i - stes - so i - stes-so, Can-gian-do in lor si va, can-
But the same blos - som, soon it changes, When they have sipp'd, have sipp'd its
Ma l'a-li - men-to i - stes - so i - stes-so, Can-gian-do in lor si
But the same blos - som, soon it changes, When they have sipp'd its
mp
gian - do in lor si va, Can-gian-do in lor si va,
dew, have sipp'd its dew, When they have sipp'd its dew,
mp
va, in lor si va, Can-gian-do in lor, in lor si va,
dew, have sipp'd its dew, When they have sipp'd, have sipp'd its dew,
mp

Can-gian-do, can-gian-do in lor si va.
As from a gob-let of gold and blue.
Che del-la
For in the
Can-gian-do, can-gian-do in lor si va.
As from a gob-let of gold and blue.
Ser-pe in se-no il fior si fa ve-le-no,
Ser-pent's heart the flow'r as poi-son hid-eth,
Che del-la Ser-pe in se-no il
For in the Ser-pent's heart the
Che del-la Ser-pe in se-no il fior si fa ve-le-no,
For in the Ser-pent's heart the flow'r as a poi-son hid-eth,
fior si fa ve-le-no, Che del-la Ser-pe in se-no il fior si
flow'r as poi-son hid-eth, For in the Ser-pent's heart the flow'r as a

si fa ve - le - no, In sen dell' A - pe il fio - re dol - - ce li
as poi - son hid - eth, But with the Bee it bid - eth Ev - - er as
fa ve - le - no, In sen dell' A - pe il
poi - son hid - eth, But with the Bee it
quor si fa, dol - ce li - quor, dol - ce li -
ho - ney true, Ho - ney so pure, ho - ney so
fio - re dol - - ce li - quor si fa, dol - ce li - quor,
bid - eth Ev - - er as ho - ney true, Ho - ney so pure,
quor, dol - ce, dol - ce, dol - ce li - quor si fa.
sweet, ho - ney, ho - ney, ho - ney so clear and true.
dol - ce li - quor, dol - ce, dol - ce li - quor si fa.
ho - ney so sweet, ho - ney, ho - ney so clear and true.

p
Che del-la Ser-pe in se-no il fior si
Ri-fled from gar-dens rar-est, Sought in
p
Che del-la Ser-pe in se-no il fior si fa ve-le-no,
Ri-fled from gar-dens rar-est, Sought in fields the fairest,
mf
fa ve-le-no, Che del-la Ser-pe in se-no il fior si fa ve-
fields the fairest, Deep in the Ser-pent's bo-som Pois-'nous li-eth the
mf
Che del-la Ser-pe in se-no il fior si fa ve-le-no, fa ve-
Deep in the Ser-pent's bo-som Pois-'nous li-eth the blos-som, li-eth the
p
le-no, In sen dell' A-pe il fio-re dol-ce li-
blos-som, But for the Bee it of-fers, In crystal
p
le-no, In sen dell' A-pe il fio-re dol-ce li-quor si fa,
blos-som, But for the Bee it of-fers, In crys-tal cof-fers white,

quor si fa, dol-ce li-quor, dol-ce li-quor, dol-ce, dol-
cof-fers white, Drops of de-light, drops of de-light, Ho-ney, in
dol-ce li-quor, dol-ce li-quor, dol-ce, dol-ce, dol-
Drops of de-light, drops of de-light, Ho-ney, ho-ney, in
-ce li-quor si fa, dol-ce li-quor, dol-ce li-
crys-tal cof-fers white, Drops of de-light, drops of de-
-ce li-quor si fa, dol-ce li-quor, dol-ce li-quor, dol-
crys-tal cof-fers white, Drops of de-light, drops of de-light, ho-
mf
f
quor, dol-ce, dol-ce li-quor si fa.
light, ho-ney, ho-ney, in drops of de-light.
-ce, dol-ce, dol-ce li-quor si fa.
-ney, ho-ney, ho-ney, in drops of de-light.

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